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No. 447.

The Telephone.

FARCE

WITH CAST OF CHARACTERS, ENTRANCES AND EXITS, RELATIVE POSITIONS OF THE PERFORMERS ON THE STAGE, DESCRIPTION OF COSTUMES AND THE WHOLE OF THE STAGE BUSINESS; CAREFULLY MARKED FROM THE MOST APPROVED ACTING COPY.

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185	Drunkard's Warning	6	3
189	Drunkard's Doom	15	5
181	Fifteen Years of a Drunkard's Life	10	4
183	Fruits of the Wine Cup	6	3
104	Lost	6	2

The Telephone.

A SCREAMING FARCE

IN ONE ACT,

—BY—

C. L. F.,

Author of "Take Your Medicine," "The Jolly Jocky Club," "The Rival Ball Nines," "Mr. and Mrs. Hemlock," "Doctor's Daughter," "The Hidden Ring."

——O——

—— TO WHICH IS ADDED ——

A DESCRIPTION OF THE COSTUMES—CAST OF THE CHARACTERS—ENTRANCES AND EXITS—RELATIVE POSITIONS OF THE PERFORMERS ON THE STAGE, AND THE WHOLE OF THE STAGE BUSINESS.

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AMES' PUBLISHING CO.,

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A SCREAMING FARCE

"THE TELEPHONE."

Scene.—A square room, office-like, with scenery of telephone boxes painted on it. A square screen in centre of stage with telephone box attached to the left side. Table to the left of the stage, with two chairs, on the right of the stage a number of chairs.

Properties.—Wigs for each character. Dust brush. A flour-blower Ink, pens and paper for table. Books and papers for callers.

Costumes.

SAMBO AND LAMBO.—Suits to suit funny negro characters.

MR. SHELBY.—Regular office dress; linen coat, any color trousers, gray beard and wig.

LOUIS BARRETT.—High hat, long coat, bald head, wig any color, light pants, red vest, walking cane.

RALPH SCULLER.—Regular base ball suit.

HARRY WILSON.—Regular foot ball suit.

STANLEY FABER.—High hat, short coat, white vest, light kid gloves, high collar and red tie, large watch chain, light auburn wig, walking stick.

CHAPPY DUNLY.—Dress and hair of regular dude, with eye glass and walking cane. (All as the manager wishes.)

JOSEPH JONES.—Regular chef dress, middle age and nervous looking.

BARNEY O'MALLEY.—Regular policeman's suit, red beard and wig.

Characters.

MR. FRED SHELBY.....Head clerk in the Fake Telephone Office

LAMBO }
SAMBO } ..... Colored boys in the Telephone service

LOUIS BARRETT.....A stage-struck Freak

RALPH SCULLER.....Crank on Base Ball

HARRY WILSON.....Gone on Foot Ball

STANLEY FABER.....A would-be singer

CHAPPY DUNLY.....An aristocratic dude

JOSEPH JONES.....A most nervous chef

BARNEY O'MALLEY.....A conscientious policeman

Positions on stage when curtain drops:

Barrett, Jones, Sculler, Lambo, O'Malley, Shelby, Sambo, Dude, Wilson, Faber.

Singer.

Time played to suit the manager.
Can introduce females if desired.

A SCREAMING FARCE,

"THE TELEPHONE."

(Sambo and Lambo behind the scene, making a great noise chasing each other about the stage, using a dust brush.)

Lambo chases Sambo around the telephone screen.)

(Sambo gets into the box screen and looks over at Lambo.)

Sambo. I see you Lambo.

Lambo. I see you Sambo (both laugh loudly.)

Lambo. Say, Sambo, does your mother know you're out?

Sambo. No; does yours (both laugh loudly.)

Lambo. Come off the perch, Sambo.

(Sambo brushes the face of Lambo with the brush he has. Sambo laughs loudly.)

Lambo. Come let's have a song. (Both go to centre and sing.) After song Lambo and Sambo keep time in a cake walk song. (Enter Mr. Shelby.)

Mr. Shelby. (In anger.) Here! What do you two fellows mean (starting for them), get to your work, quick. (Both run to work.)

Mr. Shelby. (Sits at desk to write.) Did anyone call for me to-day, Sambo?

Sambo. No, Master.

Mr. Shelby. All right—come here, both of you. (Both come in a rush.)

Mr. Shelby. (Excited.) Stop your nonsense—stand on each side of this table. (Both.)

Mr. Shelby. We are to begin operations in this new office this evening; do you understand?

Boys. (Together.) Yes, Master.

Mr. Shelby. You are to answer all the telephone calls and receive all the messages. You understand me?

Boys. (Together.) Shure, Master.

Mr. Shelby. Well, now for business. (Stands up.) You see this thing here? (Goes toward screen.)

Boys. (Together, in surprise.) Yes, Master.

Mr. Shelby. Well, Sambo, you are to get into this box, and answer all the telephone calls; and you, Lambo, will answer the door bell and show the people to the phone; see?

Boys. (Together.) Yes, Master.

Mr. Shelby. Now we have a little time to go through the business before the people come. Just wait a moment.

(Boys pelt each other.)

Mr. Shelby. Well! Well! I shall have a fine time this even-

ing with this fake telephone and with my old friends; of course they will not know me in this disguise. (Excited.) Stop that fooling; come let me show you what to do.

Boys. (Together.) All right, Master.

Mr. Shelby. You stay in the box, Sambo—(both rush toward the box).

Mr. Shelby. (Excited.) Here! not you, Lambo; get out here—you are to mind the bell.

Lambo. Shure, Master. (Lambo laughs.)

Mr. Shelby. Now, when I speak through the 'phone you answer me.

Sambo. Shure, Master.

(Mr. Shelby rings the 'phone.)

Sambo. (Stands up over the screen, shouts.) Hello! What does you want, Master?

Mr. Shelby. (Excited.) Get down and answer the 'phone!

Sambo. (Laughs.) Shure I will.

Mr. Shelby. Get down, I say.

(Sambo goes back again.)

Mr. Shelby. (Rings up.) Hello!

Sambo. Hello!

Mr. Shelby. Give me 6-4-20—The American Stage Company.

Sambo. All right.

Mr. Shelby. I wish to hear Ralph Booth in his play.

Sambo. (Declaims behind the screen.) I am the ghost of my father, come to deal out vengeance on his murder—now! is my time to take blood for blood in atonement for your crime. Die, I say, die! thou art a villain!

Mr. Shelby. O, my! but he is great. If I could but speak like him.

Sambo. (Coming out.) Is it all right, Master.

Mr. Shelby. (Excited.) Yes, fine! Get into the box again.

Sambo. All right, Master. (Enters box.)

Mr. Shelby. Try it again, Sambo.

Sambo. Shure, Master. (Goes into box again.)

Mr. Shelby. (To the 'phone.) Hello! (No answer.)

Sambo. (Comes out of the box.) Shall I speak again, Master?

Mr. Shelby. (Excited.) Shure you will. Get in the box, I say, into the box!

Mr. Shelby. (Rings 'phone.) Hello!

Sambo. Hello!

Mr. Shelby. Give me 4-11-44.

Sambo. All right, 4-11-44.

Mr. Shelby. Is this the New York Base Ball Club?

Sambo. Shure!

Mr. Shelby. Who is ahead this afternoon?

Sambo. Sharkey (over the box).

Mr. Shelby. Sharkey! What do you mean?

Sambo. Mean! Why, don't you know Sharkey knocked the ball out in the last round.

Mr. Shelby. (Excited.) Get down off that box. Now come out here. See you answer the 'phone just as I tell you.

Sambo and Lambo. (Together.) Shure we will, Master.

Mr. Shelby. Now get to work and clean up the place (going to desk.) My! but I will have some fun to-night with this fake telephone—but never mind, no one will know me in this disguise. I say, Sambo and Lambo, and the rest, let's have a song. (Four come to sing. Here some lively songs and dances. The door bell rings.)

Mr. Shelby. (Excited.) Get into the box, quick. Answer the bell, Lambo!

(All excitement. Bell rings again.)

Mr. Shelby. (Excited.) Answer the bell, I say!

Lambo. All right, Master. (Laughing. Answers the bell.)

Lambo. Come in. (Enters Louis Barrett.)

Louis Barrett. The telephone, sir, the telephone, I say.

Lambo. Here you are, Master.

Louis Barrett. (Goes to 'phone.) Hello!

Sambo. Hello!

Louis Barrett. 62-20-40-M.

Sambo. 62-20-40-M.

Louis Barrett. Hello! Give me the Grand Opera House.

Sambo. All right—Grand Opera House.

Louis Barrett. Is Jowan Pleba playing now?

Sambo. Yes.

L. Barrett. Kindly let me hear him.

Sambo. All right—listen.

Is there a man so dead,
Who to his wife had said,
Let me drink myself to death,
Now—or—never!

L. Barrett. Oh, my! but he is grand, would that I could be like him.

Lambo. Take a seat, sir! Here, read this book, please. (Sits down.)

(Door bell rings. Enter Ralph Sculler.)

R. Sculler. Hello, Stony Lonesome.

(Lambo dusting him. Sculler excited.)

R. Sculler. Where do you keep the 'phone?

Mr. Shelby. Over there.

Lambo. Over here, Master.

R. Sculler. Get out you lump of nothingness

R. Sculler. Hello!

Sambo. Hello!

R. Sculler. Give me the Base Ball Club on the New York grounds.

Sambo. What's the number?

R. Sculler. What's the number! How do I know?

Sambo Can't have it—chase yourself.

R. Sculler. (Excited.) Chase myself? Say, Central, what kind of a 'phone is this. They say chase myself.

Mr. Shelby. Call again, sir, No. 16-20.

Sambo. Call again, boss.

R. Sculler. (Tries again.) Hello! 16-20.

Sambo. 16-20.

R. Sculler. Is this the centre—base ball field—New York.

Sambo. Yes.

R. Sculler. Are the New York's ahead?

Sambo. No—they're in the soup.

(Gets excited.)

Lambo. Keep quiet, you lune—sit down—here's a book.

(Bell rings.)

Mr. Shelby. (Excited.) Get to the door. (Lambo jumps to door.) Come in. (Enter Harry Wilson.)

Harry Wilson. Good evening, boss.

Mr. Shelby. Good evening, sir.

H. Wilson. May I speak through the 'phone?

Lambo. No. You may speak over it, you lobster.

Mr. Shelby. Keep quiet, you scoundrel. Sir, don't mind the boy, he's off in the upper story.

H. Wilson. I should say he is a little wryly.

H. Wilson. Hello! No. 14-20-60.

Sambo. 14-20-60.

H. Wilson. Is this the foot ball club—Dayton, Ohio.

Sambo. Yes, they are full of dates.

H. Wilson. (Excited.) Thunder! what kind of talk do you call that through the 'phone?

Lambo. Fish talk, Master.

H. Wilson. Get out of here or I'll spill you all over.

Lambo. (Excited.) Great scotts. (Jumps away.)

Mr. Shelby. Take a seat, sir. (Seats.) I am sorry, sir, that boy is so rude.

H. Wilson. O, that's all right, see!

(Bell rings.)

Mr. Shelby. Get to the door you.

Lambo. Shure, Master. Come in. (Enter Stanley Faber.)

Stanley Faber. Good evening all. (Shakes hands with Mr Shelby.) May I use your phone?

Mr. Shelby. With the greatest of pleasure, sir.

S. Faber. Oh, thank you, sir.

Mr. Shelby. Don't mention it.

S. Faber. (Goes to the phone.) No. 1-2-3-0.

Sambo. 1-2-3-0.

S. Faber. Hitch me on to the Academy of Music.

Sambo. (Comes out.) What will I hitch him on to, Master?

Mr. Shelby. (Excited.) Get into the box, you old fool.

S. Faber. (In surprise.) Sir! what is the matter with the 'phone?

Mr. Shelby. In a minute, sir. (Excited.) Get into the box, u crazy fellow.

(Sambo goes into the box.)

mbo. Hello! No. 1-2-3-0.

aber. Oh, all right: hello!

bo. Hello!

aber. Is this the Academy of Music?

bo. Oh, yes.

aber. Well, let me hear the great Decis Hanley at the mance.

o. All right. Listen:

"My timbuck too
I see through you
In the old rue,
By the doeful mew."

S. Faber. Oh, how grand he sings, would that I could accom-any him thus.

Lambo. Dry up, you shrimp. Here, sir, take a seat. (Sits down.)

(Bell rings.)

Lambo. Oh, jumpins, another call?

Mr. Shelby. Go to the door, sir.

Lambo. Yes, Master. Come in. (Enter Chappy Dunly.)

Lambo. Well, would you get on to the chappy!

Mr. Shelby. (Excited. Shakes his fist at Lambo.)

Sambo. (Stands up, looks over the screen.)

Mr. Shelby. (Cries to both to keep quiet.)

Chappy Dunly. (Walking about.) Well, now—I'd-like-to-know—oh! my—mamma! (Bowing and putting glass to eye.) I should treble—well-now (looking at Shelby, bowing,) and pray where is the telephone, sir.

Mr. Shelby. (Bowing.) Over there, sir. Lambo, show the gentleman the box.

Lambo. Yes, sir. Come this way, sir. (Goes to 'phone, speaks to receiver.)

Chappy Dunly. (Ringing 'phone.) Hello! Hello!

(Sambo looks over screen.)

Mr. Shelby. (Excited.) Get down, Sambo, I say, get down.

Chappy Dunly. I-say! I-say! sir!—what is the matter with the 'phone?

Lambo. Look, Master, he's smoking the receiver. (Laughing.)

Mr. Shelby. (Excited.) Sir,—nothing's the matter with the 'phone, you are speaking through the wrong end.

Chappy Dunly. (Surprised.) Oh! gracious, so I was. Hello! Hello! No. 2-5-7.

Sambo. 2-5-7.

Chappy Dunly. Hello! Is this Pothy — Oh! Pothy! I had a lovely time last night at the opera.

Sambo. (Syringe.) Oh, you don't say so. (Sambo blows flour through hole in screen.)

Chappy Dunly. (Screams.) Oh! mercy! I am — electrified!

Lambo. (Shouting.) Oh, he's shot with the sparks from the wire.

Mr. Shelby. I'm sorry, sir — take a seat. Lambo, atten this gentleman.

Lambo. (Laughing.) Shure, Master. (Bell rings.)

Lambo. (Drops dude and runs to the bell.) Come in! Come in! (Enters Joseph Jones. Chasing Lambo — all excitement. Shelby very much excited.)

Joseph Jones. I want the 'phone—where is it? I say where is it—give me the 'phone at once.

Mr. Shelby. Over there! (Grabbing him.) Over there! (Pushing him.)

Lambo. (Running about the stage laughing.)

Mr. Shelby. (Excited.) Keep quiet, Lambo.

Sambo. (Climbs to the top of screen.)

Mr. Shelby. (Still excited.) Answer the 'phone—get down, I say.

Joseph Jones. Hello! Hello! Hello!

Sambo. Hello!

J. Jones. No. 78.

Sambo. All right.

J. Jones. (Excited.) Send the fire brigade! Everything in the house is on fire! Fire! Fire!

Sambo. (Excited. Jumps from screen.)

Mr. Shelby. (Excited.) Cries for order.

All together. Fake telephone.

Again. Imposter!

(Policeman enters. All point to Shelby and say together) Arrest that man—imposter! (Shelby takes off his disguise.)

All together. Shelby!

Mr. Shelby. Yes, dear friends, I know you all — we had a pleasant evening with the "Fake Telephone." So shall all our life be, let us hope, as it has been this evening—full of fun without harm or displeasure to any one. Come, let us sing a song.

(Song selected.)

63	Three Glasses a		
62	Ten Nights in a Bar		
58	Wrecked		

COMEDIES.

124	An Afflicted Family	7	5
87	Biter Bit, The	5	2
334	Bird Family	8	5
257	Caught in the Act	7	3
248	Captured	5	4
178	Caste	5	3
368	Case of Jealousy	4	2
131	Cigarette, The	4	2
388	Farmer Larkin's Boarders	5	4
359	Girl from the Midway, The	3	2
207	Heroic Dutchman of '76	8	3
192	Home	5	3
	In a Spider's Web	8	5
	oshua Blodgett. 25c	7	2
	anes Blatz's Mistake	4	3
	Labor Not Lost	3	3
	Assurance	9	3
	othingay's Blunder	3	3
	sy Turvy	4	4
	Blunders, 25c	5	3
	in N. Y.	7	6
	fter All	6	5
		6	4
		8	6
	arder's	6	3
	y	5	3
		9	4
	xperience		
	School	4	3
		4	1
	and		
		3	2
		6	2
		0	5
		14	2
262	Two B	8	3
306	Three Hat	7	3
240	$2,000 Reward	4	3
329	Valet's Mistake	2	0
351	Winning Hand, The	5	1
384	Widow McGinty, The		

TRAGEDIES.

16	The Serf	5	4

FARCES&COME DIETTAS

132	Actor and Servant	32	0
316	Aunt Charlotte's	3	3
320	All in a Muddle	3	3
393	Andy Freckles	4	3
291	Actor's Schemes, The	4	4
252	Awful Carpet Bag, That		3
175	Betsey B er	2	2
86	Black White		2
352	Bridget Brannigan Trou- bles	4	2
		2	2

220	Dutchy vs. Nigger	3	0
379	Dutchman's Picnic, The	3	0
188	Dutch Prize Fighter	3	0
407	Dr. Baxter's Servants	4	0
218	Everybody Astonished	4	0
224	Fooling with the Wrong Man	2	1
233	Freezing a Mother-in-Law	3	2
154	Fun in a Post Office	4	2
274	Family Jars	5	2
209	Goose with the Golden Eggs	5	3
307	Hallabahoola, the Medicine Man	4	3
271	Haus Brummel's Cafe	5	0
116	Hash	4	2
140	How He Popped the Question	1	1
74	How to Tame Your Mother-in-Law	4	2
366	Hotel Healthy	4	3
398	Haunted Hat, The	2	0
308	Irish Squire of Squash Ridge	4	2
95	In the Wrong Clothes	5	3
305	Jacob Shlaff's Mistake	3	2
299	Jimmie Jones	3	2
11	John Smith	5	3
99	Jumbo Jum	4	3
406	Judge by Proxy	5	2
303	Kiss in the Dark	2	3
389	Kitty and Patsy	1	1
380	Katie's Deception	4	2
228	Lauderbach's Little Surprise	2	1
302	Locked in a Dress Room	3	2
106	Lod gings for Two		0
288	Corne	3	3
	Lodgers, The		6
328	Patri ot's Revenge, The	3	0
	Matrimonial Bliss	1	2
235	Mo s for a Mother-in-Law	3	3
69	Blunders than One	5	1
98	Mother's Footsteps	4	4
	My Precious Baby	4	3
312	My Uncle's Relations	4	6
272	My Wife's Husband's Wife	3	3
317	My Neighbor's Wife	2	2
256	Matchmaker's Court	2	3
354	My Uncle Donovan's Courtship		
349	Chinese Chop Law	0	4
	My Brother-in-Law, The		4
288	Mashers Last Year Ven	5	2
	Hanka's		
	tural's Joke	5	2
259	Nobody's Luck	5	2
395	Nip and Tu	3	1

195	Poor Pilicody	2	
392	Pat McFree	7	3
412	Popping the Question	2	4
276	Printer and His Devils, The	3	1
159	Quiet Family	4	4
169	Regular Fix	6	4
180	Ripples	2	0
171	Rough Diamond	6	3
267	Room 44	2	0
315	Rascal Pat. That	3	2
416	Ruben Rube	2	1
68	Sham Professor, The	4	0
295	Spellin' Skewl, The	7	6
309	Santa Claus' Daughter	5	7
138	Sewing Circle of Period	0	5
115	S. H. A. M. Pinafore	5	3
55	Somebody's Nobody	3	2
327	Strictly Temperance	2	2
232	Stage Struck Yankee	4	2
241	Struck by Lightning	2	2
270	Slick and Slipper	5	0
1	[illegible] and Crasher	5	2
365	Stupid Cupid	4	0
358	Snow Ball	2	2
346	Signing an Actor	1	1
413	Switched Off	0	8
326	Too Many Cousins	3	3
339	Two Gentlemen in a Fix	2	0
137	Taking the Census	1	1
167	Turn Him Out	3	2
28	Thirty-three Next Birthday	4	2
292	The Flannigan	5	0
263	Trials of a Country Editor	6	2
168	Texan Mother-in-Law	4	2
281	Two Aunt Emilys	0	8
367	$10,000 Wager	4	2
312	Uncle Ethan	4	3
269	Unjust Justice	6	2
213	Vermont Wool Dealer	6	2
7	Wonderful Telephone	8	1
332	Which is Which?	[illegible]	[illegible]
151	Wanted a Husband	2	1
56	Wooing Under Difficulties	4	3
70	Which will he Marry?	2	8
135	Widower's Trials	4	5
147	Waking Him Up	1	2
155	Why They Joined the Rebeccas	0	4
414	Who's Who?	3	2
403	Winning a Wife	2	1
111	Yankee Duelist	3	1
157	Yankee Peddler	7	3
377	Yacob's Hotel Experience	3	0

ETHIOPIAN FARCES.

204	Academy of Stars	6	0
172	Black Shoemaker	4	2
98	Black Statue	4	2

[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible] Trip	[illegible]	5
[illegible]	[illegible]ittin' 'Sperience in a Doctor's Office	[illegible]	[illegible]
153	Haunted House	[illegible]	2
24	Handy Andy	[illegible]	2
236	Hypochondriac The	[illegible]	2
282	Intelligence Office, The	[illegible]	3
319	In For It	[illegible]	3
361	Jake and Snow	[illegible]	[illegible]
88	Mischievous Nigger	[illegible]	4
256	Midnight Colic	[illegible]	2
128	Musical Darkey	[illegible]	2
61	Not as Deaf as He Seem	[illegible]	2
353	Nobody's Son	[illegible]	2
244	Old Clothes	[illegible]	[illegible]
234	Old Dad's Cabin	[illegible]	[illegible]
246	Othello	[illegible]	[illegible]
297	Pomp Green's Suckers	[illegible]	[illegible]
134	Pomp's Pranks	[illegible]	2
258	Prof Bones' Latest Invention	[illegible]	5
177	[illegible]	[illegible]	3
167	School [illegible]	[illegible]	5
133	Seeing [illegible]	[illegible]	3
179	Sham Doctor	[illegible]	3
243	Sports on a Lark	[illegible]	[illegible]
92	Stage Struck Darkey	[illegible]	[illegible]
238	Strawberry Shortcake	[illegible]	[illegible]
122	Select School, The	[illegible]	[illegible]
108	These Awful Boys	[illegible]	[illegible]
245	Ticket Taker	[illegible]	[illegible]
216	Vice Versa	[illegible]	[illegible]
206	Villkens and Je[illegible]	[illegible]	[illegible]
210	Virginia M[illegible]	[illegible]	[illegible]
205	William [illegible]	[illegible]	[illegible]
156	Wig-Mak[illegible] vants	[illegible]	[illegible]

GU[illegible]

17	Hints [illegible]	[illegible]	[illegible]
130	Hints [illegible]	[illegible]	[illegible]

MISCELLANEOUS

21	On to Victory. Cantata. 25c	[illegible]	5
250	Festival of Days	[illegible]	[illegible]
260	Cousin John's Album. Pantomimes	[illegible]	[illegible]
	Happy Franks Songster.		
399	Ames Select Recitations No. 1	[illegible]	[illegible]
397	Mother Earth and her Vegetable Daughters	[illegible]	16
360	Ames' Series of Medleys, Recitations and Tableaux No. 1	[illegible]	[illegible]
382	Ames' Series of Medleys, Recitations and Pantomimes No. 2	[illegible]	[illegible]
376	Joan of Arc Drill	[illegible]	[illegible]
371	Victim of Woman [illegible]	[illegible]	[illegible]
184	Family Discipline	[illegible]	0
186	My Day and No[illegible]	[illegible]	[illegible]